

DUKE UNIVERSITY



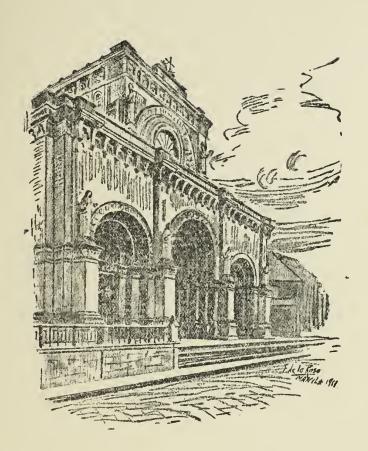
WOMAN'S COLLEGE LIBRARY



Digitized by the Internet Archive in 2017 with funding from Duke University Libraries









ȘTUDIES IN PHILIPPINE ARCHITECTURE

BY

M, M. NORTON

FRONTISPIECE BY

FABIAN DE LA ROSA



720.9914 N886S

CONTENTS

Early Spanish Structures	-	1
Characteristics of Spanish Interiors	-	11
Spanish Patios and American Verandahs	-	19
The Work of Roxas	-	27
Hervas—Introduction of Modern Catalina Architecture	: -	37
Old and New Manila Contrasted		47

Him that overcometh will I make a pillar in the temple of my God, and he shall go no more out: and I will write upon him the name of my God and the name of the city of my God, which is the new Jerusalem, which cometh down out of heaven from God:—

REVELATIONS iii. 12.

Cities and Nature, Nature and cities, these form the unity of place, one of the three factors of the human drama which are thrilling in importance from the time of the Greeks today.

This is an age of building, an epoch of construction. Will it be a period in architecture? That time can tell. Cities are being remade, dug up from their ruins and rejuvenated; and, stone upon stone, iron and cement are raising a new world. Cities are being reconstructed from the tenement, sweat house, back alley, ill smelling court, to the wide boulevard, the public playground, botanical garden, and the modern, sanitary home. Beautifying is no longer considered a luxury, but lavish appropriations are being made for the ornamentation of vast spaces in our towns, for the artistic education and pleasure of the people, not the prince. Plans are made to "consistently make attractive in all their parts our cities," the leading Manila architect says. Some day our town, though not one of the great metropolises, will have the dignity of a world city.

The city marks the altitude of the civilization; is the fullest expression of the life, of any age; hence the value of the study of its monuments.

Rome of the Caesars was as far as men had risen then; Berlin is the figure of today. How far short of perfection we are each demonstrates.

Great cities have always made great characters, manhood of a special virility and mold, hence their use.

Cities are the type of the spirit world, the new Jerusalem, which shall contain only the perfect dimensions, perfect beauty, perfect life; hence their inspiration. If these notes, taken of an ancient burg, evolving its future from its past through the industry of its men and women, becoming every day a more fitting dwelling place of health and enlightenment, shall contribute something of suggestion and inspiration, their purpose will have been served. They appeared in the Sunday editions of the Cablenews-American and are neither a history of Philippine architecture, which is some day by another pen to be written, nor an aesthetic pastime. They are a bit of the old walls and old streets through which we pass, from day to day, in which we are living our lives in the far away land of the Orient, the land we love and call home.

Manila, All Saints Day, 1911.

"Where the quiet colored end of evening smiles,
Miles and miles,
"

On the solitary pastures where our sheep Half asleep

Tinkle homeward thro' the twilight, stray or stop

As they crop—

Was the sight once of a city great and gay (So they say)

Of our country's very capital, its prince Ages since,

Held his court in, gathered councils, wielding far Peace or war."

ROBERT BROWNING.



EARLY SPANISH STRUCTURES

O better understand the present styles of architecture in Manila, a slight survey of historic buildings will not be out of place.

In the six divisions of the subjects as given by Ruskin it has been deemed the most interesting to choose domestic architecture, but as always happens in the study of any department of science or art, the divisions interlap and you find civil architecture and memorial are very near akin. In monuments Manila has been far richer in the past than she is today. Under the Spanish regime it was the custom to try and perpetuate the memory of heroes and civil servants by stately shaifs, many of which, singularly enough, have been destroyed.

In the matter of material, there has been, as in construction, a marked tendency to simplicity and to sincerity. The false facings so much in vogue in some cities, as notably in Berlin, and over which Mr. Ruskin spends his just scorn, have not been popular here; whether the earthquakes have an influence in this matter, or nor, architects must decide, but presumably it is true they have.

Over-ornamentation also is conspicuously lacking, and what is here is good as far as it goes, as it is hand made.

In the mass there has been one idea, i. e., to build simply and comfortably and to last, and

this idea has resulted in work if not elaborate, or rich as so much you see on the Continent, in England, or America, for obvious reasons—lack of materials, such as marble, or precious stones, lapis lazuli, malachite and other ornate commodities, we have solid buildings, free from vulgarity and of much dignity and spaciousness, frequently rich in their woods, and comfortable and suitable to the climate.

There are of course marked peculiarities in the architecture, as in the windows. These, unlike those in severe climates, are fragile and adapted to the uses of life here: extreme heat and glaring light. Shell windows are perhaps the most in use, with occasionally wooden ones and glass: as in modern houses, for balconies and azoteas. Greek influence has largely, strangely enough, prevailed over the Byzantine: that is, as the great art critic would tell us, "line" has occupied attention more than "light and shade." This tendency, we are warned, would lead to decadence in time, but in our city it has never done so, for there is that certain austerity at war with the love of beauty, so characteristic of the Spanish and Oriental as well. The Alhambra at war with the Escurial. The Spanish and the Oriental wishes to be lavish and even exuberant, but the strain of the Germanie in the one and the fatalist in the other-fatalist, or mystic, restrains them both.

If this noblest of the arts has never reached the highest heights in Manila, for obvious reasons, it has neither sunk to the lowest depths.

In that incomparable book, "Seven Lamps of Architecture," we are told of the art of Venice. "It had lain down its crown and its jewels, its gold and its color, like a king disrobing; it had resigned its exertion, like an athlete reposing."

In other words less poetic, Venice saw the best things were truth, order and law and so in abundance, preserved a strict rein over her passions and ardent severity, and also over her forms, and no city has, by the strange paradox of eternal verity, so well stood the attack of Time, grown old so gracefuly and withstood the ravages upon her beauty.

For the knowledge of those buildings which have ceased through misfortune to be in Manila, you can consult some periodicals yellowed by age which our courteous librarians will give you to peruse any day.

Words outlive stone, and plates often survive both. Here are to be seen constructions such as the old bridge over the Pasig, of the years preceding 1665.

This bridge was called "The Stone Bridge," and when it was destroyed was rechristened "The Bridge of Spain," our familiar friend of today, whose old time aspect would not be recognizable. A very clumsy and primitive construction was this old passage over the river, with glimpses beyond its crude masonry of churches of Intramuros. If you compare it with some of the illustrations in that journal which is doing so much to preserve actual oriental civilization, "The Far Eastern Review," you will be able to see that engineering has taken enormous leaps in seventy years in some of its branches.

Plates show also many monuments which have been destroyed by earthquakes, or the fortunes of war. A statue to D. Antonio Pineda, once the pride of Malate, only makes us aware that these valuable assets of the past, monuments to celebrities, of which this city had a goodly number, have been and are lost forever.

What would Quebec be, without that rough, primitive shaft which tells in mellifluous Latin of Wolf and Montcalm: "Alike in youth, alike in honor, alike in death." Happy the country which can so speak of its heroes, conquered and conqueror.

If you wish to see that charming street, Calle Alix, which has some of the space and air of a boulevard—the nearest approach to one Manila has except its modern rival Avenue Taft,—here in this journal you find it under the head "Caseria de Sampaloc." In the middle distance are a row of nipa houses, with a carabao, the precursor of the automobile, majestically moving, in the foreground.

The "Real Fuerza de Santiago," a superb plate, shows the sculptured gateway, still intact, of this fortress built by Legaspi and rebuilt by Goiti, and as it stands today reconstructed and fortified by the engineer D. Diego Jordan, under D. Gomez Perez Dasmariñas. To those who landed in Manila long ago, this old fort will always have significance. It seems to challenge the new arrival today, as in the days of that most Christian, but unquestionably hypochondriac king, Philip II. Its gloomy walls are, like much in the Orient, only the outside, and you find at the end of the years if you stick it out, that the reception was made only to see what was in you, like the oriental reserve; and that whole kingdoms of kindness and sympathy lie behind grim walls and what Señor Kalaw calls "impossible dragons."

Over this today ridiculously small "place forte," then the proud boast of Spain, the flag of that country is seen flying in very large dimensions to the rest of the picture.

The "Real Palacio" stood on Plaza McKinley on the before mentioned heap of stones, opposite the present Ayuntamiento, which was destroyed in 1863, and was beside the Real Capilla, joined to the other building by a passage way. It faced what was then called "Plaza Mayor." This building dated from 1690. It had in the interior "espaciosos y adornados patios" and a salon "rica y sumtuosamente adornado," where, on the birthday of the king, great fetes were held.

Another plate shows a Spanish ball, and for some one who wants to bring back to us the Sophie Arnoulds and Madame Recamiers of the epoch, in the Philippines, it will be instructive to consult. Conspicuous ladies are seen in crinoline, side curls, low necked dresses of la mode of the third empire. This ball was given as an "obsequio" to the general in chief of an expedition to Jolo.

A little farther on we have a view of these men of Mars starting under flying colors, putting out from the breakwater in what looks like ferry boats crowded to dangerous capacity, and the fleet outside resembling a set of fishing schooners off Cape Cod. Many of these men never returned, as a mausoleum temporarily raised on the Luneta to their memory attested.

The Ayuntamiento, before the destructive earthquake of 1863, was finer in external aspect than the present one. Each window had a graceful balcony and its facade was most symmetrical and seemingly of more ample dimensions than this of today. The decoration though not elaborate was rich and showed a visible effort towards finish and style—a mingling of Romanesques and Renaissance.

"The Quinta de Malacañang" was the summer palace of the Governor General, but after the great earthquake the official residence was moved there, where it has remained ever since. This was under General Martinez and he gave it to the use of the future governors on condition that it should remain a pleasure house, or house of recreation ever after. This old plate is rich enough for an etching, showing a corner of the house, the walk by the river and the rich foliage of the grounds.

The custom house was a stately pile standing where the Intendencia Building now is. It was a very pure structure in outline with lofty dimensions and imposing facade of renaissance mode. By its side was a park and a beautiful bit of landscape work, to judge by the print, which was where is now an unsightly heap of litter about the boat landings, where the government launch comes from Cavite. This park was named "El Paseo de Magallanes" and the center of the ellipse is the monument standing today. There were convenient seats of stone placed about and it must have been much appreciated by the pedestrians of that part of the city.

The "Carcel de Bilibid" has the outlines identical with those of today but the foreground shows an immense difference. There is no adornment and no effort was made evidently to make attractive the ancient prison. Very modest towers flank a rather flabby looking entrance and instead of the hopeful bustle and cheerful industry of our time there are an exceedingly down-in-the-heel looking set of men lounging about, indulging freely in dolce far niente.

The city of the dead, Paco, shows little change. Time and Nature have respected it.

The Escolta, taken near the angle of what was "Watson's Drug store" (now Philippines Drug Co.) looking towards the bridge of Sta. Cruz shows a street not unknown to us. A primitive set of awnings of cloth protected the buyers of those days from sun and rain, and if not artistic were certainly useful.

The scarcity of vehicles gives the lie to the "good

old days" for two or three lumbering coaches are all that adorn the thoroughfare in place of the rush of automobiles and carriages of these happy hours. The botica where fashionable folk bought their drugs shows a substantial building with handsome mouldings on the front parallelogram.

The man or woman accustomed to walk on the old Bagumbayan, were he or she to awake today, would have a veritable Rip Van Winkle set of emotions.

The ancient one looks not unlike the street of a New England town of very sleepy traditions, whose calm is only disturbed on Sunday, or by some yearly festival.

The ruins of the church which stood in front of the Delmonico Hotel built by the Jesuits are most picturesque and make us regret that the original is gone. The little park where the children and heat stifled residents of Intramuros enjoy their outing takes its place. Its carved doorway, still standing when the American came, was a rare bit of sculpture and grace of outline.

An ancient hospital of Los Baños built for the sick of those days, was first erected by Pedro Bautista in 1590 when he was on a trip to the provinces and discovered the value of these waters called "Aguas Santas." In 1604 the famous bathing place was reopened and began to draw patients. In 1671 a new impulse toward this ville d'eau was given, but the building was soon destroyed by fire. In the last days of the Spanish occupation it was rebuilt under the director of civil administration, José Gutierrez de la Vega.

One thing we must not forget, in regret in so much done away with. In the old buildings the sanitary conditions were atrocious, producing smells, cholera and every abomination. If one is tempted to utterly glorify the Past here, as in so many places elsewhere, one can be turned from the love of antiquity by the study of just one branch-hostelries. The one hotel, Manila's boast in olden days, was the "Lala Hotel" which for that time was a good one, standing in Plaza del Conde on the site of the "Siglo XX" a low-browed structure, which had little to mention in extent of space or trifles such as elegance or comfort. Pass to the fine edifice which is going up on the bay front and the future will appear more hopeful. After a stroll into that already majestic entrance and through the lofty dining room with its superb arches framing the sky and sea, with your pulses athrob you will turn homeward considering that if other men built to last and to inspire, it is possible to do so again and to do that most sublime and useful thing which shall make others wish to do better and more. That is the seal of good art and good life.

But he looked upon the city, every side,
Far and wide,
All the mountains topped with temples, all the glades
Colonades,
All the causeys, bridges, aqueducts, and then
All the men!

ROBERT BROWNING



CHARACTERISTICS OF SPANISH INTERIORS

NCIENT homes, the most ancient of Manila, are, as has been said, indubitably in Intramuros. The ruins grass grown in front of the Ayuntamiento are the remains, so tradition tells us, of the first Manila dwellings of importance. Nature has here as elsewhere demolished the handiwork of man and overthrown and covered with wild growth his pomp. Another corner of great age is that of San Fernando and Madrid in Binondo. Here only walls tell of what were formerly Chinese dwellings when the Celestials were relegated to a "quarter."

We have as divisions, historically, of architecture in the Philippines, the pre-Spanish epoch, distinguished by nipa and cogon building; with the beginning of the Spanish domination was introduced the style of Andalusia, that is semi-Moorish forms. Remains of this period can be seen all over the city in the roofing; "techo gaditano," also in the quaint stone cisterns, on the walls and azoteas, called "aljibe," a pure Arabic word. The third period is that beginning with the year of the earthquake, '62. Thicker walls were then introduced into the foundations and wood as a material was first extensively brought into use in the building of homes.

Earthquakes have been the markers of changes of architectural style in the Philippines.

In '82 was begun the building of Malate and Ermita whose most famous architect, Hervas, and his work, we shall treat of later. The Ynchausti house, formerly the English club, was one of his buildings.

Returning to Intramuros, at the corner of Victoria and Magallanes we see three classes of Filipino architecture. The first has no style and belongs to the second epoch. The second has wide arches, Spanish-Renaissance, and the third, a design of the distinguished Manila artist, Señor Arellano, is in modern adapted style of Assyrian.

This family of Arellano bids fair to bring some first class work to our city in the future, as in the past, as a younger brother studying in Philadelphia has won distinction both in sculpture and architecture.

But if you will turn off from Plaza Quiapo into Calle San Pedro you can see a perfect illustration of the second period, in a row of houses which have cachet, flavor, genre, and all the qualities which a lover of good building likes—and first of all durability. House number 56 is a thing of beauty, a little bit of Europe set down in the our far away land, with its sculpture windows and their dainty pilasters, its good iron work, all on so diminutive a scale that it gives you as marked a pleasure as does some sampler your grandmother worked so long ago. This row of houses faces the home of Señor Arellano, so the "eternal fitness of things" is again served.

Señor Arellano's home is in German-Renaissance, very pure, and is one of the handsomest homes architecturally in Manila. It is enhanced in beauty and rendered more piquant in style by its neighbors.

The homes of the Tuason family offer fine examples of the third style, those in Calle San Sebastian, "the Cortijo" house and the home of Señor Legarda, both built by the Tuason brothers.

The house in Intramuros now occupied by the "excltsima é ilustrisima" señora, the widow of Señor Tuason, is owned by Señor Enriquez and is a very interesting and pure example of the second style; it has wood combined with stone, although its date must be some centuries back. It is thought to have been a convent.

As you ascend the stairs onto a broad landing, you find yourself in the large caida, one of the most spacious in Manila. It forms a salon entrance hall and dining room, this last so ample in dimensions, as to contain besides two buffets, marvels of European art, and cabinets and china closets, two tables which would seat, either one, forty people.

This caida is divided by a small railing at one end, as you see in some European palaces. Archways also vary the space and by means of screens, as it so often done here, we have three immense rooms. On the walls, among many pictures, are the coats of arms of the Tuason and Valdes families, names built into the city by industry, brains and wealth, as well as distinction, for generations.

From this caida you look out on a court yard, so vast you could imagine yourself at once in the castle of some city over the sea. Stables, carriage house, garage, holding some half dozen machines; terraces, servants' quarters, bodegas, with noble archways and latticed windows, with on one side a wall rising to some formidable height, all as generous in scale as the home of a feudal lord.

The ensemble is very picturesque and on some moonlight night must suggest quaint scenes and long ago revelry and stir quite refreshing thoughts in these commonplace days.

The French salon, which is one of the eight or nine rooms, leading off of the caida, is furnished in pure Louis XV and the dainty gold chairs, with their tapestry are so pure a touch of France, as well as the bronzes, as to make one homesick for Paris. From these windows are seen the watch tower, whose ominous signals give us the weather prophecy, and indeed every view of this house, has something which carries out its quaint, old time aspect.

The sleeping apartments, all in the same fineness of proportion and richness of detail and comfort, make of this old house at once a thing of beauty and of historic value. The gracious mistress is interested both in art and history and so her taste continues the good traditions of both.

The house occupied by Secretary Worcester in Nagtajan is also a part of the family estate and was formerly the English club. It was built by this lady's husband some forty years ago.

In a somewhat modern house also of the family, Plaza del Conde, we have one of those delightful doorways in which our city abounds. The doorway, or gate, in the interior of Fort Santiago is one of the earliest monuments existing in Manila.

The development of Calle San Sebastian is comparatively recent but it offers some good examples of work. In pillars we have Doric, Ionic and Corinthian, all in the exterior of these lofty homes; in the "Cortijo" house and in the home of Señor Legarda, we observe houses of the rich in all their appointments and extent.

In the "Cortijo" house one detail is most charming and it is strange it has not been used oftener, i. e., the azotea is in the center of the building, filled with palms, it so becomes an inner conservatory, cooling and refreshing with green the rooms opening off the caida, as well as the caida itself.

On each side of this bit of green we have wide corridors and the sala and comedor finish the quadrangle. From the comedor we look out on another of the immense baronial courts, this one especially fine with its large flagstones and its arches which line the walls, making such good stables.

This court must be over 100 feet long by 70 wide. The house has added dignity from its garden, which introduces you from the street and protects you by its green from the dust. This feature is wofully lacking in many houses in Manila.

That being exposed to the vulgar gaze, so repellent to the Anglo Saxon ideal of home-building does not seem to have embarrassed the Manila architect. For what reason the oriental reserve has thus not been observed, it is hard to say.

The wood in the "Cortijo" house is in superb preservation of color and cleanliness and the staircase with its easy ascent and pretty tile landing is most gracious in its introduction to the upper floor.

The Legarda home, from its lavish hospitality and its princely fetes, has been known for years to the society of the city and a description is hardly necessary. It has low ceilings, wide, generously proportioned rooms and the entrance with its sweep of court to the far "solar" behind and the garden on the side all suggests space.

The ceilings and walls with their rich ornamentation, the semi-oriental, semi-occidental taste displayed by the owner, who is at home in both, makes it a house full of interest as to detail and ensemble.

As an actual house in so combining the contours of age, at least a respectable number of years, for houses like people ought to gain with time, with the modern comforts and comfort and achievements of art, as well as china and bric-a-brac gathered from the far past, this house stands possibly second to none in the city.

It is a long way from the nipa cottage to the mansion in architecture, but the same dominating qualities which rule in the island homes: order, ease, and hospitality reign in both and show that in art and life under a thousand differing forms, we are strangely one.

Now, the single little turret that remains
On the plains,
By the caper overrooted, by the gourd
Overscored.

ROBERT BROWNING



SPANISH PATIOS AND AMERICAN VERANDAHS

HERE are certain features which are conspicuously absent from Manila, such as high towers, for example; only a few houses have these sky pointers and they are not usually private dwellings. Some homes, such as the house of Chief Justice Arellano, have a lookout and they stand forth conspicuously. What these distinct marks of absence indicate would perhaps be difficult to analyse; whether it be the high winds, or the earthquakes, or the lack of imaginativeness on the part of the builders one cannot say.

Manila roofs lie low and occasionally hug the ground. Roofing is a study in variety in the islands, from the nipa of the native houses, to the grades of tile, not always as aggressive at the chimney pots of some European cities but still threatening enough. The consulting architect of the bureau of architecture, Señor Legarda, is authority for saying that the broad lines of our buildings are: native nipa constructions, mestizo houses and the modified Filipino-European hybrids, which really offer in our quaint city much study in detail and even if they follow broad lines have a piquant variety, not to say eccentricity.

Who that rides much on the street cars out to Sta. Mesa but has noted the amazing variety of the design in homes by the way; it is truly a medley. A bit of Moorish here, a lot of Romanesque there, a strong note of Gothic in the "Steel Church" and then that wee house which stands on Calle Alix and seems to have dropped down from the sky, such a wonder of Byzantine bulbs and exotic form and inverted shapes, like nothing, by the way, on earth but some pasha's palace by "Sweet Waters" or the blotches of yellow, green, blue, which stir the summer sky of Russia and seem a concentrated sunset.

Manila, then, lies at sea level and as seen from a distance offers few of those airy, sweeping points which captivate the eye and often hold in memory a whole town which would else become blurred, as the wonder of Antwerp and the weird shapes, rosyhued forms, gold which mean St. Petersburg; or the State House bulb of Boston, which means New England; or the round curve like an o'erarching sky of divine protection, which hovers over Rome.

But if our buildings are less lofty, they can furnish food for thought too. Some have grown out of the soil—literally made from it—the shy home of the man of daily toil of the barrios, who has often cut bamboo from the great, growing, luxuriant, prodigal nature at his door to build and has finished his roof from the same generous provider.

The mestizo, a step higher, if not as poetical but more solid, introduces hard woods, highly polished, with tile roof and shell windows. Such a one is seen in perfection in the home of Señor Thomas Earnshaw.

Coming out from these really indigenous types, we step at once to the level of the architect who commands steel, iron, concrete, brick, marble, wood of a hundred classes and all the curves, combinations, projections, utilities and beauties of his art and who

leaves for ages a house to use and often to admire. Chronologically we have also to think much in Manila, in the study of homes, for here, as elsewhere, the style has changed with the ages and the necessities command other adaptations. What a leap from a stable to a garage. What a development from a sort of southern plantation structure of old days, erected to accommodate all one's ambulant and nomadic "parientes" to the more selfish cottage for two, where a much more costly perhaps. but restricted hospitality is dispensed. We are told that the ancient Greeks avoided the arch and shrank from it as a vulgar intrusion on their aristocratic lines which held all the philosophy in their length and perfection; that the arch, which means something beyond as well as something strong had no charm for their concrete intellects, clear as Attic skies and as self poised as the Parthenon. Manila is not all Greek, she is irrational, romantic, renaissance, like warm-blooded Moor, or Oriental who dreams stranger dreams than any man and is the least material in his philosophy, but the most solid in his practice, having a love for deep, wide basements and heavy doors and great stone flaggings and ceilings that suggest permanence.

Spain found a congenial soil ready for her ideals; she continued to construct her walls, a meter in thickness here, as at home, not to keep out robber barons and such like, but to be ballast for earthquakes to grapple with, for man everywhere has to fight Nature, as Victor Hugo says: from the Eskimo's hut to the walls of our old sun-parched city there is ever the old foe to meet. Another danger was rain, so the first roofs "were slightly curved on the ridges and hips." This, in later times, changed into the media-agua, in style to this day. "In the best

designed houses," the same authority tells us, "they were built on the west side" only, to serve the further purpose of keeping off the sun. "The use of the balcony," Señor Legarda goes on to say, "which projects out over the sidewalk, is an almost universal feature of our city houses." How we pedestrians who always forget our umbrella when we own one, have blessed these balconies, long before we studied their variety and beauty. Artistic values should always come after utility in all true building. we miss in the city has been the verandah, which with the American occupation is coming in. seems so adapted to the tropical climate and easy The Spanish are always ceremonious; they keep up the closed doors and live behind grated windows, even in the less stately life of the East. The leaning out of the window, not consistent with our ideas, was a notable feature of their life and the neighbor carried on half her intercourse in this balcony to balcony talk in Manila, as in "Old Madrid."

Wherever Spain passed also she left the patio and we have some lovely ones here in Manila, the prettiest often in convents as that of Sta. Catalina, but ever agreeable, the breaking of the stern lines of conventionality by nature and that glimpse of green always the gladdest sight of all, within grey walls. The iron windows admit of some pretty fancies as do the fences. That of the estate of the La Salle college was, it is a tradition, designed by a Frenchman and stands to the delight of his countrymen as one of the best of its kind in Manila. "Naturally," they would add, if their unconquerable politeness did not forbid.

For the study of old houses begin with St. Nicolas in Binondo and Calles Muralla and Palacio near the

gateway out to the Luneta; there you can see in what is now a carriage shop and in the livery stables near solidity such as would have satisfied a Roman senator. You can study in the buildings opposite the High School, the low-slanting roofs, totally lacking the soaring qualities. There they are; they were built to stay, and they have stayed. The building occupied by the "Jurisprudencia" in Calle Alix is also an old timer and, by the way, that same Calle Alix suggests more than ordinary study in the Spanish consulate, and in a dainty bit of home making where the Argentine consul once lived and a successor perhaps does live. The former home of Señor Rafael Reyes, was, in its rare garden and mingled primness and ease of outward setting, rather a typical bit of Manila.

In the disposition of the balcony you can spend hours in seeing how high they went before they struck out, or how low. From the wonderful Lateran college with those bulging incipient pillars, or flying buttresses to some lowly accessoria where the one idea was to hurry up, build cheap and make it pay, you have all the gamut. Then in detail what variety of carving and sculpture and tracing in wood, from the good taste of the old residences of Manila's aristocracy in Intramuros, San Miguel, or Binondo, to the burlesque of some nouveau riche who flaunts his pesos even on his door posts, for alas we have that class even in this ancient burg.

Then take a walk some sunny day and read Manila family history in its walls.



And such plenty and perfection, see, of grass
Never was!

Such a carpet as this summer-time, o'erspreads
And embeds

Every vestige of the city, guessed alone,
Stock or stone—

ROBERT BROWNING



THE WORK OF ROXAS

ANILA has, in domestic architecture, many notable monuments and a few that are excellent in their kind. If the mingling of the Roman and Renaissance and the native adaption of the same have not always been successful, the city can be congratulated on having had at least one great architect who left on its churches and homes—of which he built many—the stamp of genius.

There is something in continuity, whatever there is in blood and it is another interesting sequence that the Honorable Mayor of Manila is the son of the most distinguished architect the islands have produced. Señor Roxas, who built the church of San Domingo and assisted in designing that of the Jesuits, as well the church of Bacoor, province of Cavite; who reconstructed the Ayuntamiento in 1878, after the design of a Spanish architect, left the most beautiful and elaborate of all Manila homes, that of Señora Carmen Roxas on General Solano, and on Calle San Sebastian the finest example of domestic architecture in the Philippines.

Señor Roxas left the islands in the year 1840 or about that time for Calcutta, where he passed three years, going from there around the cape to England and there, with the two years spent in France and Spain, he remained 14 years.

We see in all that he does the dignity and reserve caught during his stay among the noble monuments of Great Britain whose taste at that time was a markedly classical one. Roman and Greek models were most in vogue, Roman porticoes, loggias, and all this it is supposed, grew out of the heroic days of the French revolution.

The corruptions of this style which degenerated into the rococco and of which we see so many examples in parts of the continent, were not so marked in England. "There was more sincerity in the work of some English artists," says one authority, during this epoch, and it was at the time when Señor Roxas lived in England that many fine buildings were erected. This epoch "saw also the Gothic revival" and we trace both these influences in the work of the first of Manila architects. It is possible that from St. George's Hall in Liverpool where he spent some time and from the buildings of the Louvre in Paris, he gathered much of his likes and dislikes. In his facades, his galleries, are traceable much of the reserve, as has been said, of the saner models of the age in which he studied.

Señor Roxas was one of the first three Filipinos to go to Europe for extended study and his choices were noticeable and it was with him, as it has been always the striking thing in his countrymen in their foreign study, that they bring home as few, perhaps as any nation, of the exaggerations of foreign modes and fads.

The canal of the "Reina" in Tondo, another of his works, has an inscription to that effect on a somewhat dilapidated monument nearby the Pretil bridge. It is significant that he also foresaw the use of steel construction, "but never that the Americans would one day rule over his land." In public buildings, besides churches, we have the two stores

on the Escolta, the "Singer Sewing Machine" opposite the Paris building and that formerly occupied by Seiboth. He used for building the material stone from Mecauayan, and Guadalupe. His knowledge of soil, power of resistance can be attested by two facts i. e.: a large English company wishing to establish a sugar refinery in Sta. Ana asked him to build there on land they had chosen. He demurred, but they insisted and the building was erected only to sink, as did their sugar and they lost \$\mathbb{P}\$5,000,000 in the Philippines!

The residence of Señora Roxas on General Solana, as well as that occupied by the Japanese club next door, the residence of Señor Rincon, secretary of the Spanish Bank, corner of Calles Solano and Tanduay, the house occupied by Señor Yriarte, which was ordered by Señor Pedro Roxas to be built on the event of his marriage, these and several private homes in Intramuros, have withstood the ravages of time and, what is more significant, several of them the notable earthquake of 1863.

The building occupied by the Yebana factory, facing two streets, Novaliches and Espinosa, comes within this group of well-designed, well-constructed buildings. But it is only with the private house these chapters will deal and it were well to begin with the purest expression of domestic architecture in the islands, that which stands between the homes of Señor Legarda and Dr. Paterno, two very good examples of the ordinary styles, and which lifts its Greek columns to the busy passer-by seeming to invite him to repose, while its interior gives, as all true homes should, so much more than it has promised outside.

This home is owned by the distinguished head of the "Philippines School of Fine Arts," Señor Rafael Enriquez, and his brothers, having passed to

them from their father's estate and it is only fitting that it should be used as a temple for the Muses and could any fortune give the builder more satisfaction, than the sight of his fellow countrymen at work wthin it?

The entrance under the colonnade is without ostentation, one might accuse it of austerity; the perspective is good however and leads the eye quickly to the far rear, unbroken by any patio.

The masonry is truly like that of a crypt, so massive it is, and the arches resemble those in many basements of Roman houses, of slight curve and very heavy. These arches are accentuated in their thickness in the rooms opening out from this entrance, where the art students have the necessary outline of severity to inspire them in the life class and also in their modeling from clay, on one side and on the other the beginning drawing class is drawing from casts in an equally bare room of noble lines.

What serves as the director's office is another of these deep-windowed, deep-rooted apartments, cool and retired as a monk's cell.

The garden is outside the house, in this case, and there is no attempt to introduce Nature within in the least, as in some of our tropical houses.

This garden is now in a state of wildness and shows neglect and has nothing of the trim and sedate poetry of that of Dr. Paterno's house by its side, a truly idyllic spot.

There is no hint of modern luxury as in this latter house either, where the splendid mirrors of the floors are offset by the bathroom, with such appointments as might tempt the most effeminate Roman, or New Yorker. But one has to mount the main staircase in the Roxas house to receive his most genuine surprise, for the elegance of its con-

tours does not for one moment remind you of a duplicate in the city; it is a thing of beauty the two curves are so gently made and the railing has those proportions which only genius in a jocund mode realizes in our dull and commonplace earth. Not a trace of heaviness, not a suggestion of clumsiness in that wonderful molave.

It is fortunate that you become accustomed to this retirement on the staircase so you are ready for the rest. For what awaits you are hardly prepared however or that ceiling, with its soft Greek colors and its exquisite tracery of carving; neither are you ready for that sweep of over one hundred feet-at a guess-of hall, worthy of the name of splendid and architectural you have before you: this wide pathway, the introduction of the home, upheld by nine Ionic pillars, with rich capitals with gilded mouldings. It is a building to write a story in, or compose a sonnet, or dream an opera in or paint a picture as they are doing, or greater than all leave a life behind one that was a masterpiece. It can only be qualified by the word "princely," for even republicans are forced sometimes to the terminology of royalty.

Out of it lead the stately drawing room and living rooms. The main one has double Ionic pillars similar to those in the hall. The frieze is simple but the cornice and mouldings are in elaborate Greek pattern. Opening out of these two principal drawing rooms is the gallery, or loggia upheld by eight Ionic shafts of real beauty and marked style. The floor carries out the dignity of it all as it is of native marble. Passing through this gallery we enter the second sala, smaller in dimensions but no less attractive. Out of this open a series of rooms, as in most of the palaces of Europe one after another, in charming monotony, if you will, but

which is varied by the differing dimensions in each one. All these lofty and inspiring rooms are occupied by classes, which enter at eight and do not end until eight in the evening.

Two of these rooms are rectangular and have a charming combination of intimacy and aloofness about them which is the mark of distinction in persons and homes. The light simply floods them walls to center, so what else can one ask? For a fete they must have inspired something like a cross between a dinner sub rosa and the stately intercourse of a salon in the days of the Great Louis.

In the rear we find, after a not too abrupt transition, the servants' rooms and the kitchens and in a storeroom, such a funny, or motley collection in plaster as the young Augustus (Caesar dead and turned to clay), Diana of Poitiers and others, all kinds of mouldings and many sized amputated hands and feet. So were one to awaken on a dark night and these figures were to come forth we would have just the society to fit the stately proportions of the rooms. Out on the azotea at the rear, the ancient balustrade shows the signs of time, but the overhanging cocoanut trees are doing their best to keep everything young. It cannot be a doubt who will come out ahead. So this house one leaves with regret, as one does rare things. Built somewhere in the early sixties it has reached that mark we call a thing of artistic value. And time, which treats beauty tenderly when it has eternal qualities, has preserved it and will for many, many more years to study and admire.

In the second best preserved piece of Señor Roxas' art, the home of Señora Roxas, we have something not quite so perfect, but for that reason more within the taste of the mass. This home is partly the chateau, partly the palatial villa of the

Italian of wealth. It stands, as it should, in a garden and its distinctly foreign aspect is enhanced by the foreground.

The double entrance of carved steps so much in vogue at one time on the continent is particularly hospitable in effect and then the private stairs at the side seem to lead you at once into the inner life of the owners. The large salas, the sweeping vistas, are as adapted to the life of the luxury loving 20th century as of the past. This home has something about it which wealth always surrounds itself with; large spaces and nooks of comfort.

These two homes show two extremes in style as does the church the great man built, showing his versatility to a wonderful degree. These extremes are met with everywhere in life and art: that thing which is almost too austere in beauty, for use too high for the common touch and the more showy and ornate which touches the human heart, more closely. The one is costly, luxurious and appeals to the mind and senses, the other to the soul.



"There are but two strong conquerors of the forgetfulness of men—Poetry and Architecture. How these words ring through the soul."

John Ruskin



HERVAS—INTRODUCTION OF MODERN CATALINA ARCHITECTURE

HE building of homes, not mere houses, brings us to the work of Hervas, the most distinguished man in this line, except Señor Roxas, Manila has had. All over the city we find these dignified, ample, lofty buildings that add so much to the comfort and elegance of the town. On the corner of Alix and Manrique is one, opposite the house of Señora Isabel Tuason. The hospitable mansion back of the University Club, once occupied by Justice Mapa's family is another and the Ynchausti houses in Ermita and Malate are among the best known and finest examples of this good worker. He was an architect of the "Belles Artes" of Barcelona and was municipal architect about 1885-93 and is now in business in Barcelona, with Raphael and Luz Perez.

The first house built by him was that on the corner of Calle San Rafael opposite the home of Señor Rafael Reyes, having a beautiful facade, Byzantine-Renaissance. The office of Rafael Perez, on Calle Anloague, the office of the Ynchausti brothers on the water front, the Purchasing Agency office, Calles Madrid and Muelle de la Industria, the Manila and Dagupan railroad station in Manila, St. Paul's hospital, (Byzantine) one of his last works, and also the Assumption Convent in Calle Herran; the Estrella del Norte on the Escolta and Heacocks store

building, the Pasaje Perez (the continuation of Jacinto street), the Paris-Manila building and that occupied by the American Bazaar, the Oriente building on Plaza Binondo and the Insular Tobacco factory all are his. His masterpiece, singularly enough, is Greek and no less a building than the Monte de Piedad, whose pillars were brought from Italy, and are of Carrara marble, two of which being left over the Jesuits utilized in front of their Renaissance building. How few are aware that the "Marble Hall," the pride of Manila, is the work of the Barcelona artist, and that the grand staircase and vestibule are his also, in the same building. The Arranque and Herran Markets are also his and that proud seat of Athene, the Manila High School.

When the funeral of Alfonzo XII took place in the Manila cathedral the details for the requiem mass were in the hands of Hervas and the catafalque was in Egyptian style, a thing of marvelous beauty. It is to the glory of this artist that he made an epoch in the architecture of these islands and applied laws which have never been in use here before. He transplanted the evolution, if we may say so, of Catalina architecture in its modern aspects to this soil. He was very original, very varied in style and has left, as we see, most noble examples of his art. He drew the greatest advantage, so says his pupil Señor Arellano from the woods of the country and united them to iron, which means modern construction. His influence and impulse to art here were indeed remarkable and he made as all such talents do, followers, pupils and imitators. The Manila we see today is largely his work, that is in its domestic and mercantile side.

The sculpture Rodin, one of the foremost French artists, was asked but a short time ago if beauty among the ancients was not more marked than

today. He answers "No, but we have not the same eyes to see it!" "That the beauty of holiness and the holiness of beauty are one and the same thing" as a wonderful poet has said is true, but it takes more than eyes to see that.

In noting the use of the sister arts in combination with architecture we find again the paradox in Manila we have often met before and that there should be so little external ornament in so Catholic a city is surprising. Where have been the St. Eloises and St. Dunstans who should have left their mark here? Even a quaint Peter Vischer would have been acceptable. As you walk about the streets, you seek almost in vain for those bits of oldtime fancy and a stray example now and then is doubly attractive.

Opposite the Intendencia building on the walls of the University of Sto. Tomas, you have what is probably a Saint Catherine of Alexandra, so says an erudite father, Saint Catherine who as patron of philosophy, has been attached like so much else that is good to the service of this learned order. She has her sign infallible of the wheel. Within the walls of this same building are two doors which are Dantesque in solemnity and certainly worthy of note, far from the art of Gilberti; or Biscornette, yet they are massive and embellished with some thought of skill.

Another thing which we miss in this city are handsome knockers, for which we expect the easy life of open doors is responsible and although of the silversmiths and goldsmiths we need not feel ashamed and their work in jewel setting is a daily marvel, but the idea of wasting their art on the exterior of houses does not appeal to them, it seems. Tombs, those adjuncts of cathedrals, we are also lacking. Knights in peaceful repose with sword on

breast, or lords and ladies with little doggies at their feet peacefully sleeping, are wofully wanting in our churches.

As there are styles in these things as well as epochs, we may have some day a Quentin Matsys who will leave us in precious metal, bronze, or brass, a work that shall survive time. For one who loves gargoyles this is a barren ground, also, a few lions much the worse for many nights under the stars, stand guarding the paved space before St. Augustine's church. Some others have been put to still more servile work before the Luneta Police station, exciting almost as much pity as the wild looking Chinamen and bewildered old women caught in their favorite game who enter there. Where are those noble brutes with lolling tongues and grinning faces who, perched on the top of churches in Europe, seem, as you stand between earth and sky to have the last word on destiny, i. e. that it is very grotesque, very funny, in view of all, quite as Victor Hugo says: "a huge joke!" Where are these true philosophers, who laugh at everything? The orient is too serious and too deep to laugh too long, or too openly! Its smile is often far sadder.

Of wood carving we have good examples within and without our buildings and this love of fine wood work comes from having a land second to none in that great gift of Nature, fine trees.

As we look closely at the architecture of a city, its minute points and peculiar characteristics gradually appear. Each city has one design that is ever after associated with it in the tourists' mind. Who does not recall those finely wrought brackets on the walls of Italian houses where were kept the weapons and torches ready for instant use in the eternal feuds which marred the serene beauty of the towers above them? Some little quaintness, what flavor

does it not give? In many streets as you pass along in Manila you will see a small stone edifice, which we would call a chapel. Often the doorway is well moulded and designed with care, although through its massive flanks and over its threshold few pass. The Spanish call these "visitas" and you will see good examples of the same in Calles Echague and Marquis de Comillas. This is the sign manual of the intense religiousness of this city in olden days, as it is the mark in Petersburg of the exalted belief of the common people where churches do not suffice, and as the wild coachman hurries you along the wide streets and over the fast flowing Neva, he doffs his cap and says a prayer mumbled as rapidly as his bird-like vehicle skims over the ardent soil.

One little touch of interest is in the figure which guards the entrance to the "Oriente Hotel" in Calle Real, Intramuros. It appears to be a warrior in armor clad, with helmet on and shield at rest, manfully guarding the doorway, as these brave knights in stone do often in Europe. The figure is not wanting in expression and in sturdy valor, and as he keeps his silent and patient guard, he is truly eloquent of duty well done.

His name is unknown, his companions have been worsted in the fight with time and circumstance, but he is still there, plucky as ever, and long may he remain to greet the passer by! In Calle Magallanes, just a little away from the doughty man, is a glimpse of what might have been also a "visita," ruins which seen amid green and overgrowth of Nature, are most picturesque, and on San Francisco church facade is an interesting figure, that of the saint. On Calle Cabildo just around the corner of Victoria, you have as good an example of early masonry as a builder could ask for. If you step in what seems a modern house and peek into the rear

the surprise that awaits you will be great. Such enormous foundations, as you saw on the Palatine hill and curves like the Baths of Caracala, and if you compare the great principles of architecture as laid down by Ruskin with the examples we have of building, you will see the streets of this city are not barren of interest. First of these principles being "magnitude" and rectangular form, when it is to be subdivided, for the noblest example of which he gives the Doge's Palace in Venice, and square surface where there are to be few divisions. Next, management of light and shade, which he claims is far more important in architecture than painting. Here we are at a more conspicuous disadvantage. Of smooth surfaces which have extent and dignity, we are not without numerous examples but in the working out of massive, or intricate design, there is not much, externally at least.

But as was noticed before a certain simplicity dominates the building here, both ancient and that of today, which clings to simple lines and so is not wanting in dignity. Those gingerbread style imported houses which are "Queen Anne in front and Mary Anne behind" are few and far between and the traditions are being admirably continued by those working out the civil and domestic architecture of the city.

Among the signally original forms which show that independence of conception and execution so characteristic of the Orient in its paradoxical unconventionality, is a detached campanille, set in the grounds of the Dominican cloister on Calle San Marcelino. Two stories of sheet iron and rough lunettes showing bells sufficiently metallic to satisfy a city, which with its boasted musical ability, has a rare collection of harsh toned bells or at least bells from which the indifferent ringers fail to extract music.

In civil architecture one triglyph will give an idea of its development. If you pass along that mart of business Calle Anloague you will see the ornate style so much in vogue fifty years ago when a rage for building did not stop at the bounds of appropriateness, or good taste, but sought first to be showy. The building of Samanilla Hermanos is decidedly of the sort which is so much deplored by Ruskin and opposite you have its modern counterpart in the Sy Cong Bieng building, which has excellent dignity of outline and is adapted to its use and place, Just around the corner you will find the old fashioned business building of Manila in all its perfection. "Yativo and Sons," warehouse below, office above, So in a walk of five minutes you have three epochs of construction before your eyes and can compare and reflect.

Among the oldest Manila homes now standing are those in a group of streets Germinal, Trinidad, Raon, Ronquillo, in Quiapo. Hardly in any city can you find more age and picturesqueness than in this nest of old houses where men of the now rich families and prominent citizens were born. Driving with one of the most brilliant and charming of Manila's daughters who lives at the other end of town, she pointed out with pride her birthplace, still owned by the family and beloved as such places are above all more costly homes. Which draws to mind again the words of the great word painter, "It would be better if in every possible instance, men built their houses on a scale commensurate rather with their condition at the commencement, than their attainments at the termination of their worldly career; and built them to stand as long as human work can hope to stand; recording to their children what they have been, and from what, if so it had been permitted them, they had risen."

The influence of noble forms in one's homes first, then in one's city, can never be over estimated. Architecture next to Nature has been the creator of great men. You stand in the country town of Franklin in New Hampshire, which raised its far proportion of rocks and looking up from one of its green front door yards, you spy a huge peak lone and lifting a head shaggy and beetling over the lesser hills. Daniel Webster had just that view all his boyhood and he towered over his State and its manhood in his day and does today just as grand old Kearsarge does. Dante in exile sighed for his Florence and its Baptestry, so tells us the writer of the last wonderful Florentine novel, Madame Jean Bertheroy: "El mio bel San Giovanni!" Would we have had the greatest souled, the noblest minded of all the singers, without all the beauty of outline the builders of Florence had made? I trow not.

First he wrought and afterward he taught.

Geoffrey Chaucer



OLD AND NEW MANILA CONTRASTED

N the resumé of the architecture of the Philippines, we can say that in monuments which have dignity and architectural value, while not one of the richest countries, we have much to study in the Past, and are evolving under the present plans much of fine work actually. Says one of the first amateurs in the fine arts in the country, Señor Pardo de Tavera: "The great fault has been a lack of solid base of study and so the adaptation and introduction of differing styles, without proper consideration of their appropriateness. The reunion of forty musicians each playing a separate tune does not make an orchestra, so many exotic importations do not make, massed together, a symmetrical object of art. We see this also illustrated in the minor arts as in embroidery, where they have adopted the European models and show but very little originality. Of form there is a trace of the native genius, but not in arrangement, or style. Japan, on the contrary, has kept her own school intact almost free from foreign influences."

In considering the American ideals, and plans for building, we find on the contrary, while perhaps a slight suggestion of monotony, at least consistency and a real plan, one on a large scale, whose general type can be seen in the "Philippines General Hospital," the New Hotel, "Trades School" and club buildings.

The ancient walls of which we are so proud are being ultilized by the government in an admirable manner to carry out a healthy and artistic scheme worthy of a larger burg. If you take a walk at early morning over the wide stretch of moat, where the foot sinks in rich green turf, as in a Persian carpet, you can approach the new aquarium entrance, getting at the same time an idea of the labor that has been expended on the moat now converted into playground. The walls, as you pass around them from the Malecon to the gate built under Carlos III at the beginning of Sta. Lucia, shows up almost as handsomely as those of the Imperial Palace in Tokyo, their rich tones of brown shading up into red are a pleasure to the eye and, crowned with flowers, they are robbed of their grimness in an admirable manner. You get a wonderful view from the terrace of the tanks which disguise their real nature in the form of a Doric pavilion around which stone seats are placed, the walls of Calle Muralla, the roofs of the Recolletos and the towers beyond. The loop holes for the guns form so many lunettes for vistas and some are truly exquisite. Within the aquarium you have the circle for the separate tanks, some thirty in all and pools for crocodiles; and a gentlemanly young Filipino informed me he thought "for a whale." At my astonished look he hastened to add "a small whale!" As the aquarium is to be open at night, it has three tall shafts, graceful and ornamental, for the electric lights.

Passing up Sta. Lucia—if it be in the early morning to the time of bugle and clarinet, as the soldiers practice here,—you have as striking and varied a bit of building as in the same length of space you could find in the Orient. On one side is the handsome modern military "Cuartel," on the other the ancient convent of the Jesuit sisters called the "Com-

pañia de Jesus," its small windows and massive walls speaking eloquently of past ages: further on the right rise the still more imposing bastioned heights of the Augustinian monastery, its gigantic masonry made to withstand earthquakes. On the left are the quarters of the Constabulary with its soldiery pacing before the door and on the corner beyond is the building of modern elegance, now occupied by the civil bureaus, which is joined to the Augustinian monastery and forms such a contrast with its delicate Moorish tracery with the heavy Romanesque building opposite.

The grand staircase within, with its fine tiling and marble steps, is really worthy of a visit and as you ascend you see with delight the lofty corridors once painted in the colors of the rich Moorish palaces, now done over to be clean and practical. The courts of this building, its beautiful open spaces are charming and show such dignity and imagination as make one again surprised and satisfied with their city in its past.

If you pass along Real street getting a glimpse down Calle Arzobispo to the Jesuit college, with its truly superb Renaissance facade and their church beyond whose interior decoration is worthy of any land and any age, with still beyond the Archbishop's palace, you can reach in a few minutes' walk the Parian gate, through which so many vehicles rush daily carrying their occupants to the marts of trade and the centers of industry in Binondo and Tondo. If you ascend the steps you will have a panorama which will amply reward you for the climb. your back is the fine old street Real and you are facing the Botanical gardens, the Bagumbayan, with its vistas of green. The City Hall and Bureau of Printing are in front to the right and to the left the Laboratory of Sto. Tomas, the dome of the Binondo

church and far away that of the church of Sta. Cruz. At your feet is the San Juan Hospital, with its picturesque group of buildings also crowned by a dome. The Ice plant is in front, a friendly time keeper which calls us to be "up and doing" so persistently wreathing the sky in smoke, the clear, untainted sky of our city. Take it in in a morning walk, and descending go on out over the Spanish bridge to the Calle Rosario with its hundreds of diminutive shops and its Chinese ideas of selling, its quaintness and Oriental flavor, on to the splendid square of Binondo and open space in the heart of the busy world with its fine fountains, church and bridge, on down Calle San Fernando to the nearing sound of hammer and forge, the rhythm of the real toiler, the shipyards, the quays and warehouses, the offices of those who do business on the "high seas." "Go around Zion, tell the towers thereof." Yea from ancient days men have loved their cities, fought for them, given heart and life for them, as for no other thing. "I would rather see all my children starve than that Paris should surrender." Such was the spirit during the days of the Prussian war.

In olden days men ate vermin and women did too, and women mounted guard and received death, rather than the beloved walls should see the foot of the invader. The walls are open today but the feeling is there and happy the man, or woman who thus feels for the city's welfare and the city's life!

"Architecture," says Señor de la Rosa, the consulting architect of the Manila railroad, "has in these last years entirely changed its character in the islands, from being ecclesiastical, or domestic it is becoming civil and mercantile."

There are notable exceptions as in the homes raised in these last years, of one of which Señor de la Rosa is the designer, that in front of the Bay View hotel,—the residence of the Commanding General in Malate, the numerous private dwellings of a more or less architectural character in different parts of the city, as that of Señor Tomas Earnshaw on Calle Taft.

The growth of Manila has been slow. In 1685 historians tell us in London "North of Piccadilly there were no houses save three or four isolated mansions,-fashion had not got further westward than Covent Garden-it was not until the first half of the 19th century and the long war with France was at an end that London became the world city. One million and a half was added in fifty years!" Manila knew nothing of Malate, Ermita and still less Pasay, until about sixty years ago. Intramuros, the St. Germain quarter of the town, knows this, and there are distinctions even in our city. Paris outgrew its walls five times and changed its fashionable quarter as many more: the Marais, the Parc Monceau region and St. Germain and now the Elysée.

We have few relics of the guilds and trade in the middle ages here did not evidently have the dignity that it had in Europe, much less in England, where some of the finest halls are those of "The Merchant Taylor," the "Grocers' Hall" "Stationers" and "Saddlers."

Trade is now awakening and the spirit of modern enterprise and dignity is being encouraged by the "Merchants' Association" and by capital. The Escolta is every month growing more imposing and reflecting the new feeling.

In the matter of statues, as has been said, many have in time of earthquake and revolution been destroyed, but some are left to remind us that world interests and ideas have had a place here. Take the statue of Queen Isabela in front of the Malate church, that of the king whose gift to the city is commemorated by gratitude in preserving his effigy in front of the Ayuntamiento, the stirring figures of faith and daring on the Malecon, the name of Magellan carved on the noble shaft at the rear of the Intendencia building, Carriedo's charming fountain at the Rotonda, Benavides' form-in front of Sto. Tomas, sowe may goon enumerating about the town bits of commemorative work, not of the first value artistically perhaps, but as "human documents" priceless. One lack is in tablets, which cities such as Florence have set up on the homes of its notable citizens and it is to be hoped that the strong historic sense of the Americans will begin to place these wherever there has occurred any deed worthy of memory. We see already signs of this spirit about the city.

Who are the men building today and what are they doing and thinking? To know the former we have only to look about us at the admirable new hospital, hotel, clubs and school buildings and in the "maintien" and "tenu" of these dignified structures construct the personalities behind them. Architecture is in these days a sober art and also a most practical art. Some lament this, as does Señor de la Rosa when he finds that contrary to the former method, when the artists could give free rein to his imagination, untrammeled by price, or the vulgar commercial factor, today he is circumscribed by both. But after all is not art like all else an expression of life and must it not reflect the epoch to be in harmony with the need and advancement of the race, and does not that art which aims to be true to the real need, find that it is perhaps the best after all? These are questions of aesthetics which require wise heads and much controversy to decide. You will find the men of the Bureau of Architecture artists with that earnest purpose and love of and consecration to their profession which plus talent and education, make an artist, as distinct from a dilettante; but you will find them aspiring to meet actual needs, not remote possibilities. Mr. Fenhagen, Señor Legarda as well as their chief, Mr. Parsons, and Mr. Mandlebaum are throughly at home in their art and by no means novices in it. They are incorporating a worthy past as well as present in their work in Manila. Perhaps the sincerity as well as intuitiveness of their labor can be hinted at through the words of Mr. Parsons, who is carrying out the vast plans of improvement laid out by himself and Mr. Burnham years ago.

Each art creates the character consecrated to it as do the professions and this reserved and always conservative art of the builder does mold its votaries also! Refinement of line, spacious conception of things, all go into the forms it has to do with, whether it be character or marble. The builder has not the wide chance to run riot with his dreams as does the painter, or poet; he is bound by inflexible laws and hence doubtless that certain controlled force and common sense that these men bring to their task. We find that the very tangible materials they have had to do with do not admit of vagaries. "Here in Manila," so says the quiet thinker who is directing its modern building, "the main aim is to produce something which will fill the conditions of the climate, be durable; which will withstand fire, earthquake and decay. Contrary to the Spanish system of heavy first floors and second light story the plan is to carry an equal resistance throughout the building. This plan may unconsciously develop a new style and so a modern Philippine architecture be evolved, this unconscious originality being the best unquestionably; as the conditions are original, the solution may be original. The uniformity which strikes some critics, just at present in the rising buildings and those just completed will always be obviated by the new architects, who will always bring each to his work his own ideas. As the most pleasing cities are undoubtedly those in which you find harmony throughout, instead of contrasts, so the plan for the beautifying of Manila embraces the whole, a desire being to make consistent and beautiful every part. The real beauty of Manila will depend a great deal upon the planting and introducing of foliage, between the buildings and in front of them.

"Take a solid line of wall as in Calle Rosario, or Carriedo how 'hot and wind swept' it is, while here near us just that bit of green tree, which has crept over the wall gives a refreshing and inspiring air to the street at once. The beauty of Manila will depend upon this: the introduction of tropical plants everywhere. In Colombo they are already doing this effectively. As we cannot build marble palaces here, or costly homes of elaborate design, we must introduce about our buildings the tropical luxuriance of flower and shrub.

"I desire to see this ornamentation in the grounds of private residences, as well as in public grounds, throughout the entirecity; so when a traveler from Manila goes away he will carry a memory of this beauty forever with him.

"We can imagine him saying something like this: 'Do you remember the masses of tropical green in Manila?' and the answer, 'Yes, it is the most lovely, artistic memory of my life.'

"In Singapore they are doing a great deal of this work but not consistently all over as I should desire to see here.

"A city to be a beautiful one must not alone be one that has a fine government building here, a well laid out park there, a boulevard and elaborate residence beyond, but one which is consistently attractive everywhere."

So is not the architect of Manila today illustrating as of old, interpreting the spirit of the age as men have before him?

The walls are open and the ramparts are fast falling; the private and public strongholds have gone. We want sun, air-space, freedom, not dungeons and crenelated towers "Ample, healthy, high, open," these are ideas as artistic as the old ones and far more hopeful for humanity. Democratic must art be today for they are working for the many, not the few, not for kings and princes who wasted their substances, that is other peoples, on their favorites and follies, now we are building to uplift the masses. The men who are raising the new Manila are up to the times.

"Night and winter are the walls of homes," never was a prettier thing said, but we also in the balmy airs of the Pacific sea are home builders, all glory to those who are doing this; for to build homes is to build a nation.

Architecture is called the noblest of the fine arts, as at its service it has all the others. As you stand in the cathedral of Amiens in looking at the nave the highest expression of the Gothic, your soul seems reborn. Architecture is not only for earth but it is, we are told, the glory in part of heaven. Revelations devotes some of its richest imagery to its use and promise. But if heaven did not reveal this to us, its beauty, earth does. Home, that is the noblest and grandest word, of life!

Let us build well, shelter as many of the wanderers of earth beneath our roof as we may, so imperishable shall be our building, as we imitate the love of the outcast of One whose most pathetic words speak of homelessness: "Foxes have holes and the birds of the air have nests, but the Son of Man hath not where to lay his head."

That eternal house is rising, not made with hands, but builded by each one of us from the heart.





The Bank of the Philippine Islands

Formerly BANCO ESPAÑOL FILIPINO (ESTABLISHED 1851)

AUTHORIZED CAPITAL - - - - - - P10,000,000 SUBSCRIBED CAPITAL - - - - - - P4,500,000

OFFICIAL GOVERNMENT DEPOSITORY GENERAL BANKING BUSINESS

Buys and sells drafts on London, Paris, Madrid, Barcelona, Berlin, Hamburg, Sydney, New York, San Francisco, Chicago, Hongkong and all other principal cities

TELEGRAPHIC TRANSFRS

Interest allowed on fixed deposits and current accounts at rates which may be had on application

BRANCH IN ILOILO
AGENTS

London: National Bank of Scotland, Ltd. Paris: Comptoir National d'Escompte. Madrid: Banco Hispano-Americano. Barcelona: Credit Lyonnais. Berlin: Deutsche Bank. Sydney: Bank of New South Wales, New York: Kountze Bros. Chicago: Continental & Com'l Nat'l Bank. S. Fran'o: Wells Fargo Nevada Nat'l Bank. Hongkong: Banque de L' Indo-Chine. Shanghai: International Banking Corporation. Cebu: International Banking Corporation JOHN S. HORD, President

NO. 10 PLAZA DE CERVANTES, MANILA

The Manila Railroad Company

Horace L. Higgins
President and Engineer-in-Chief

Address:

255 Calle Azcarraga

Telephone

No. 263

BAZAR FILIPINO

113 ESCOLTA
Corner of San Jacinto



Household goods
Small Hardware
Cutlery a Specialty

MME. VALETTE FRENCH DRESSMAKER

Gowns and Dresses of latest PARIS FASHIONS LINGERIE: Chemises, Drawers, etc. Lace and Embroideries MILLINERY: Hats and Trimmings. Corsets to Measure

Tel. 1308

147 Escolta 147

Cleanliness

Quality and

Good Service

AT THE

PHILIPPINES COLD STORES

NEXT SUSPENSION BRIDGE

VAQUERIA ESPAÑOLA

DE

Alberto Sisi

ALIX 235—TELEFONO 3157

Servicio á Domicilio DE LECHE DE VACAS AUSTRALIANAS MAÑANA Y TARDE Great Northern Steamship Company

TWIN SCREW S.S. Minnesota

28,000 tons

STEAMER MINNESOTA TO ARRIVE Jan. 14 WILL SAIL Jan. 16

EQUIPPED WITH WIRELESS TELEGRAPHY
New direct route to the United States via Hongkong, Nagasaki, Kobe,
Yokohama to Seattle

Through Tickets issued to all Cities in the United States, Canada and Europe

Special rates to Army and Navy Officers, Missionaries and their families

INSULAR GOVERNMENT RATE \$150

Lowest rates to Japan, free rail trip across Japan

For full information regarding freight or passage apply to

211 M. del Rey MACLEOD & CO.
AGENTS, MANILA AND CEBU

Tel 183

Jose T. Figueras, Iloilo

THE SAINT LOUIS

DRY GOODS STORE

B. de Castro y Compania

Escolta 40

Telephone 3489

P. O. Box 759

Novelties from Europe and America for Ladies, Gentlemen and Children Importación directa de Tegidos y Novedades de Europa y América

LA PUERTA DEL SOL

DEPARTMENT STORE TOYS

Furniture, Crockery, Glassware, Cutlery, Kitchen Utensils, Perfumery, Shoes, Water-Proofs, Lamps, Musical Instruments, Parasols, Billiard Tables, etc.

BRANCH HOUSE IN PARIS J. F. RAMIREZ ESCOLTA 49

ELSER CALLON & CO.

Insurance Agents

ESCOLTA 105 PHONE 129

P. O. Box 1056

PHONE No. 574

MAIL ORDERS PROMPTLY ATTENDED TO

PHILIPPINE GROCERY STORE

90-92 Calle Echague, Manila, P. I.

A FULL LINE OF GROCERIES AND PROVISIONS CARRIED IN STOCK

Hongkong & Shanghai Banking Corporation DEPOSITORY FOR THE GOVERNMENT OF THE PHILIPPINE ISLANDS

Capital, all paid in cash - - - \$15,000,000

RESERVE FUNDS

Court of Directors and Head Office Chief Manager in Hongkong N. J. Stabb.—Hongkong

London Bankers.—London County and Westminster Bank Ltd.

Manila Agency, Established 1875 Sub-Agency in Iloilo

Agents at Cebu, Messrs. KER & CO.

The Bank buys and sells and receives for collection Bills of Exchange, issues drafts on its branches and correspondents in the East, in the United States, Canada, Great Britain, Continent of Europe, Australia & Africa and transacts banking business of every description.

Current Accounts opened in Philippine Currency.
Fixed Deposits received at rates which may be had on application

A. M. Meith, Acting Manager.-Manila

"LA PERLA"

GRAN FABRICA DE BISCOCHOS Y DULCES

SALON DE REFRESCO

PLAZA SANTA CRUZ NO. 228-234 MANILA, I. F.

PICKETT HARNESS CO.

TRUNK HOUSE Trunks and Suit Cases Largest Stock in the Orient

135 PLAZA SANTA CRUZ

MANILA

Chartered Bank of India, Australia and China

INCORPORATED BY ROYAL CHARTER 1853

DEPOSITORY FOR THE GOVERNMENT OF THE PHILIPPINE ISLANDS

Head Office—38 Bishopsgate, London E. C.

CAPITAL FULLY PAID UP . . . £ 1,200,000—₱12,000,000 RESERVE FUND , 1,625,000—,16,250,000 RESERVE LIABILITY OF PROPRIETORS ,, 1,200,000—,12,000,000

Manila Agency, Established 1873 Sub-Agencies in Cebu and Iloilo

Current account opened in Philippine Currency, Interest allowed on Fixed Deposits at rates which may be obtained on application
Agents at Zamboanga, MESSRS. BEHN MEYER & CO. LTD.
F. BENNETT, Agent Manila

JUAN GARCIA

COMISIONES Y CONSIGNACIONES

24 Palma (Quiapo)

Direccion Telegráfica "GARCIA"

MANILA, I. F.

LA ESTRELLA DEL NORTE

The largest Jewelry store in the Orient. We carry the finest stock of unset Pearls and Diamonds in the Far East, also an extensive line of plain and fancy Gold Jewelry, Silverware, Cut Glass, Art Novelties, etc. :: :: :: ::

LEVY HERMANOS

46-48-50 Escolta

TELEGRAMS

MEARNSHAW MANILA

A. B. C. 5TH EDITION

ENGINEERING CODE AND SUPPLEMENT

WESTERN UNION

P. O. Box 282 PHONE 213 15 BARCELONA ST. MANILA, P. I.

MANUEL EARNSHAW & CO., LTD. MARINE ENGINEERS

Foundry Marine Slipways

KERKHOVEN & CO. IMPORT & EXPORT

90 ROSARIO, MANILA

P. O. BOX 799

WARNER BARNES & COMPANY, LTD.

P. O. BOX 294

Agents: International Sleeping Car Co.
The Great Trans-Siberian Route
China & Manila S. S. Co. Ltd.
Bucknall S. S. Lines Ltd.
Nippon Yusen Kalsha
White Star Line
Bibby Line

Real Restaurant

SHORT ORDERS SERVED AT ALL HOURS

Monthly Board .						-			•	P45.00
Tickets for 15 Meals		•		•	•		•	-		9.00
Single Meals	-		-	-		-	-		-	.70

110, 112, 114 CALLE REAL, WALLED CITY

ONLY BEST OF COLD STORAGE MEATS USED

SASTRERIA DOS HERMANOS

REAL 85-87, INTRAMUROS MANILA, I. F.

JUAN SOLER LEADING PRAPERS

FINE LINE OF DRY GOODS
POPULAR PRICES

COME IN TODAY

AND SEE OUR NEW LINE OF SHEET MUSIC FRESH FROM THE U. S. ALL THE LATEST

COMEDY OPERAS CLASSICS

₱.80—₱1.00—₱1.20—₱1.50

Philippine Education

34 ESCOLTA 34

Compania General de Tabacos de Filipinas

ESTABLISHED IN 1882

CAPITAL £3,000,000

We own and operate the celebrated factory

La Flor de la Isabela

High grade cigars made from the most select leaf grown in the Philippine Islands

PIGTAILS—VEGUEROS ESPECIALES—VEGUEROS FINOS— VEGUEROS CHICOS—AND VEGUERITOS

These Cigars are made without gum or glue Visitors always welcome to inspect our factories

General Importers of European and American Goods General Exporters of all kinds of Philippine Products

"La Clementina" Distillery

INTERISLAND STEAMERS FOR

a pleasant trip around the Southern Islands. Steamers are under Government contract and inspection. First class accommodations for passengers. Electric lights and all other modern conveniences.

STEAMERS

"MAUBAN," "J. BUSTAMENTE," "ISIDORO PONS," "P. DE SOTOLONGO," "COMPANIA DE FILIPINAS," "LALLOC," "BORONGAN," "TAYABAS," "EDUARDO PELAYO," "ANTONIO."

Main Office:
212 Calle Marques de Comillas, Manila
Phone 131

Shipping Office: 63 Escolta, Phone 306

FERNANDEZ HERMANOS

MERCHANTS & SHIPOWNERS IMPORTERS & EXPORTERS

Agents for Insurance Companies
Distributors of the Sociedad Anonima Cros fertilizers

Telegraphic Address "FERNANDEZ-MANILA"

P. O. Box 803 Manila, P. I.

Richard Marcó Tailor

91 ESCOLTA

MANILA

NAM SHING & CO.

Paper Dealers.

Printers,
Bookbinders

& Stationers

410-420 San Vicente

TELEPHONE 3012

P. O. BOX 171

MANILA, P. I.

"LA COOPERATIVA NAVAL"

Nueva 222-6 Binondo Manila

Almacen de Comestibles y Bebidas

P. O. Box 1108

Tel. 3160

J. MACHUCA Y COMPANIA

FABRICA DE BALDOSAS MOSAICOS

PIEDRA ARTIFICIAL
GRANITO ARTIFICIAL
TUBERIA DE CEMENTO
BALDOSAS LISAS
BALDOSAS CON DIBUJOS
EN COLORES

Balmes No. 3, Tanduay Manila Telefono 633 Apartado No. 136

Aserradora Mecanica de TUASON Y SAMPEDRO

Establecida desde el año 1892 Telegrama: LAGARIAN Globo de Oro 86-106, Quiapo, Manila, I. F. Teléfono No. 156

Grandes existencias de maderas del país en bruto y aserradas

Ventas al por mayor y menor

Reciben obras de carpinteria en general

Contratistas de obras en Manila y provincias

CHAS. S. DERHAM

WM. A. DERHAM

TELEPHONE 316

DERHAM BROS. LUMBER DEALERS

OFFICES, SAW MILL AND PLANING MILL:
6 CALLE DUQUE DE ALBA, TANDUAY

MANILA, P. I.

UNION IRON WORKS

51 JABONEROS 51

PHONE 3016

P. O. Box 1038

Repairs to
MACHINERY, BOILERS & ENGINES
Founders in
BRASS, IRON & OTHER METALS

WORK PROMPTLY

AND NEATLY EXECUTED

E. BUTLER

SALE OF JEWELS PHONE 269

FINEST OF PRIVATE COLLECTIONS
PEARLS. ALSO ALL CLASSES
OF FINELY SETS JEWELS
CALL ON US

No. 54 San Sebastian

T. H. STEPHENS DENTIST

162 ESCOLTA, OVER HIKE SHOE PALACE

184 Wash Sing, Dressmaker 184

Calle Real, near San Juan Hospital, Intramuros
Fine Work, Easy Prices, Best Known in City

La Minerva Cigar Factory

791 Azcarraga

Phone No. 3057

LOS FILIPINOS

Ice Cream Parlor Cigar Store

159 ESCOLTA 159

Dry Cleaning

Fine Dyeing

J. T. BUSH

The Cleaner and Dyer that Pleases

Plaza Santa Cruz 23 Real 99, Ermita Phone 273 Phone 1508

ALFREDO ROENSCH & CO.

Sole Agents for A. G. Spalding & Bros. world known Sporting and Gymnasium Goods. A full line of every equipment always on hand. U. S. Prices

65-67 ESCOLTA

MANILA

IDEAL The Modern Theater

Art Films

Latest from Europe

Moving Pictures full

of

Dramatic Power

Fine Musical Program

each afternoon and evening

from

4:00 p. m. to 11:00 p. m.

CARRIEDO 78
Telephone 3388

Finest Pianos of the World for sale and rent
Instruments of all Classes

P. B.

LIPTON TEA 446 NUEVA, BINONDO FINEST TEA ON MARKET

LUIS FRESSEL CO.

Importers

Phone 195

GREEN ISLAND

"EMERALD BRAND CEMENT"

1,000,000 BBLS. USED IN THE

PHILIPPINE ISLANDS

Wm. H. Anderson & Co. MANILA, P. I.

FAR EASTERN REVIEW

Leading Review of the Orient

YNCHAUSTI & CO.

STEAMSHIP AGENTS

323 MUELLE DE LA REYNA

PHONE 193

ELCANO, str, will sail for Iloilo (weekly sailing) February 17th, at 4 p. m.

VIZCAYA, (ct.) str., will sail for Sorsogon, Gubat, Le-

gaspi, Tabaco and Virac, on Feb. 15th at 4 p. m.

SORSOGON, str., will sail for San Fernando. Vigan, Currimao, Aparri and Sto. Domingo de Vasco, on Feb. 15 at 12 noon.

VENUS, (cont.) str., will sail for Sorsogon, Legaspi, Gubat and Virac, Feb. 22nd, at 10 a.m.

J. M. POIZAT

SHIPOWNER AND SHIP'S AGENT

Regular Weekly Service to the following Sourthern Ports: Iloilo, Dumaguete, Zamboanga, Malabang, Parang Parang, Cottabato and Jolo.

For freight, passage and any other information, apply to:

J. M. POIZAT

3 Plaza P. Moraga 3

ATLANTIC SHOE

The best Shoes in the Philippines

Solid and fashionable

Agents:

A. Guamis & Co.

DAVID 14-20

MANILA

AMERICAN AND AUSTRALIAN FROZEN MEATS

OYSTERS, LOBSTERS, SALT AND FRESH FISH, GAME, POULTRY FRUITS AND VEGETABLES

International Cold Stores Ltd.

Phone 308

P. O. Box 290

Manila, P. I.

SMITH BELL & CO., LTD.

AGENCIES:

Canadian Pacific Railway Co's. Royal Mail Steamship Line. American and Oriental Line. China Navigation Co., Ltd. Indo China S. N. Co. Ltd. Ocean S. S. Co., Ltd. British India S. N. Co., Ltd. China Mutual S. N. Co., Ltd. Glen Line of Steam Packets. Prince Line. Shire Line. Gulf Line.

GENERAL MANAGERS COMPANIA MARITIMA

MANILA ICE FACTORY

Ice made from pure distilled water : : :

Popular price

Phone 588

LATEST STYLES

First Class Work

Kemlein Millinery

64-66 Escolta

Standard Co. PERFECTION WICKLESS BLUE

FLAME OIL STORES
NO SMOKE, ASHES OR DIRT

RAYO LAMPS

FOR SALE BY ALL DEALERS

Teodoro R. Yangco

Despacho de vapores para Zambales, Bataan, Pampanga, Cavite, Laguna y Rizal 137 MUELLE DE LA INDUSTRIA, MURALLON BAZAR SIGLO XX

Venta de efectos navales, comestibles é infinidad de otros artículos largos de enumerar.

2 AL 16 PLAZA DEL CONDE, BINONDO

La Alejandria Cigar Factory Calle Rosario

LA EXTREMEÑA

Most up-to-date grocery store in the Philippines Sole Agents for "Salat" Branch of Olive Oils; Riscal's Wines and Florencia Sherry :: :: :: ::

EL ZENITH

EMPORIUM OF JEWELS, SILVER AR-TICLES AND FINE SOUVENIRS REPAIRING OF WATCHES

OPPOSITE SPANISH BRIDGE ESCOLTA

"GERMINAL"

CIGAR AND CIGARETTE FACTORY

4 Calle Marques de Comillas, Manila, P. I.

Our products have the approval of discriminating critics. They contain the delicious richness of the choicest tobacco leaf, and the exquisite aroma of an original blend. They are manufactured by experts under government supervision.

Smoke our "FLOREAL" Cigarettes

CADWALLADER-GIBSON LUMBER CO.

Retail and wholesale dealers in Lumber, Sash, Doors, Mouldings and Furniture. Owners and operators of the largest and most completely equipped Sash, Door, Moulding and Furniture Factory in the Orient.

"GIBSON" FURNITURE

Office and Factory: Calle Rodriguez Arias
Phone 317. Yards: Calle Rodriguez Arias, and at 302 San Miguel

A NON-INTOXICATING COMPOUND OF FINEST AND PUREST

HOPS & MALT

Guaranteed not to contain more than 1.70% alcohol by weight MALTINA BREWED EXPRESSLY FOR ARMY AND NAVY IN THE PHILIPPINES :: :: :: :: :: ::

By

SAN MIGUEL BREWERY

PALMA DE MALLORCA

FINE RESTAURANT

FIRST CLASS SERVICE

LEADING BAKERY OF

MANILA

CALLING CARDS
BUSINESS CARDS

PRINTING

BOOKLETS LETTER HEADS

The Methodist Publishing House

ALL WORK
SATISFACTORY

BOOKBINDING

ALL PRICES REASONABLE

BR

SCHOOL BOOKS ALL LANGUAGES

Books of Devotion

N

E

Cor. of Magallanes and Anda

PHILIPPINE CAMERA CO.
ALL SORTS CAMERA SUPPLIES

SMITH & BLOSSOM PLUMBING UNDER HOTEL DE FRANCE

QUICK SERVICE

RAFAEL REYES SHIPPING AGENCY

Calle San Gabriel No. 5

CLARKE'S

Famous for its cuisine, and distinctive for its refreshments, ices, frappees and other delicacies

A luxurious and airy resting place for afternoon tea or chocolate :: :: :: ::

FASHION AND BEAUTY

HAVE MADE A DELIGHTFUL RENDEZVOUS OF

CLARKE'S

NO. 2 ESCOLTA

THE PICTURE SHOP

A fine line of

Art Pictures

Picture Frames

Glass and Mirrors

Squires, Bingham & Co.

44 Plaza Goiti







Date Due							
	,						

720.5914 N886S

385)57

